



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

THE PRINTS OF THE SEASON

AN examination of the material which the print publishers have prepared for the season now just opened, verifies the prediction of THE COLLECTOR made a year or more ago, that the etching craze had worn itself out. Only etchings of a very high, or the highest class, either artistic or reproductive, can now look for a market sufficiently generous to be remunerative to the publishers. Mezzotint has won the foothold for itself which it deserves, and direct reproductions by photogravure of the highest class are commencing to be estimated at their true value; while fac-simile color prints are also commanding an attention worthy of the revival of this delightful art of a century ago.

* * *

The variety of new plates exhibited by Boussod, Valadon & Co. in their print department is greater than ever before. This is due not only to the productive industry of the Paris house, but to the fact that they now act in America as agents for Thomas Agnew & Sons, and for the Fine Art Society, of London. From the Agnew house comes a really magnificent plate of the famous Titian of the Pitti Palace collection, "La Bella," which has been etched by Laguillermie. There are three pictures by Titian of this title, almost, but not quite, identical in size, and of apparently indubitable authenticity. That at the Pitti Palace was painted about 1534, and is supposed to be either the portrait of the young Duchess of Urbino, or of Violante, the daughter of Palma Vecchio, the painter. The others are probably replicas, which Titian used to produce to order when there was money in the order. One is in the Hermitage collection, at St. Petersburg, and is a trifle smaller than the Pitti picture. It was purchased from the Crozat collection, and has been engraved by Sanders. The other, still smaller, is in the Vienna Museum, and has been engraved by Bartsch. It was bought from a private collection in Spain by Charles V. The figures are almost identical in color and general form. The Pitti picture shows a young woman at a little more than half length, standing and looking out of the canvas. She wears a low-necked dress, with braided ornaments and slashed sleeves, a gold chain on her neck, and in her left hand the end of a heavy gold chain, which forms a girdle with pendant ends at her waist. Her head is bare, and her auburn hair, of the true Titian red, is plaited and twisted into a knot behind. The Hermitage picture wears a dark-red hat, with ostrich plumes and pearls, and the Vienna one has pearls woven in the braids of her hair. In serene dignity and aristocratic charm the Pitti picture is immeasurably superior, and the accomplished etcher has made a wise choice in selecting it for his model. He has produced, after eighteen months of labor in the presence of his original, a plate which renders to a remarkable degree the sumptuousness of color and the wonderful gradations of the modeling of the flesh. The etching is an admirable pendant to his previous reproduction of the Duchess of Lorraine, after Vandyck, with which it is identical in size—27 inches in height, by 20½ inches wide. The edition is limited to one hundred and fifty artist's proofs, printed on vellum; there will be no other state, and the plate will be destroyed. The proofs are stamped by the Printsellers' Association, and signed by the etcher. Next to "La Bella," probably the finest etching which the house exhibits, in the artistic and technical sense, is Flameng's copy of Edelfeldt's portrait of Prof. Pasteur. It shows the great bacteriologist in his laboratory, standing at a bench upon which flasks of bacilli in various stages of development await his examination, and in grand simplicity of arrangement and power of execution is surely one of the most significant works of portraiture ever painted or reproduced. Other etchings of a high class worthy to be adverted to are a plate by Gaugean, after the picture by Frank Dicksee called "Vows"; a superb Scotch landscape, "My Heart's in the Highlands," by David Law, after Farquharson; another Law, after Frank Dadd, called "Thirdly and Lastly," showing a counselor in wig and gown arguing a case with a stubborn client over a bottle and glass in a quiet courtyard nook of one of the inns of court; and the copy by Focillon of the Suarzo portrait of Columbus to which THE COLLECTOR has already alluded.

* * *

A series of four photogravures made by the house under the direct personal supervision of the artist is "The Legend of the Briar Rose," by Burne Jones. These pictures created a furor of its kind when exhibited at the Agnew Galleries a couple of years ago. They are the old story of "The Sleeping Beauty" under a new title. In the first plate, the Fairy Prince is piercing the thickets of rose-briars which environ the enchanted palace, stepping over the recumbent forms of the other knights who have essayed the adventure, failed, and fallen under the slumberous spell of the place; in the second we see the Council Room, with the old king and his sleep-smitten counselors locked in slumber; the third tableau introduces us to the garden of the palace, where the princess' maidens drowse at their work or play; and the last to the rose-bower of the sleeping princess herself. Nothing could be more quaintly poetic than the rehabilitation which the mediaeval style of the artist has given to this favorite old subject. The pictures have the simple force of an old tapestry, subtly refined by a newer art and elevated by a finer modern feeling. They exalt a popular fairy tale to the permanent value of tradition, and in their studies of character, their renditions of expression, and their steadfast adherence to the spirit of the legend, are complete. The artist is said to have spent some seven years upon the working out of this subject, and to those who are aware of his methods this statement will not be incredible. True to his principle of working up to a climax, he reserves his strongest picture for the last. There is an exquisite beauty about the picture of the Sleeping Beauty in her chamber, with her

maidens around her, which could not reveal itself in words alone. The amount of archaeological study the painter must have undertaken for the prosecution of his work cannot but have been enormous, and this may in part explain the length of time he spent upon the completion of the series. The reproductions, produced under his own eye, were only sanctioned by him when he conceived that their approach to the originals could not be closer. They preserve the ripe harmony of the pictures most effectively, and form a decorative quartet of unusual value; though for those who care to choose, the prints may be purchased separately at an advance of the subscription price.

* * *

Among other publications at Boussod, Valadon & Co.'s are mezzotints by W. Chambers, after Gainsborough's portrait of Mrs. Sheridan—"The Beautiful Miss Linley"; by Richard Josey, after Reynolds' "Mrs. Siddons as the Tragic Muse"; by J. B. Pratt, after Briton Riviere's "Daniel's Answer to the King"; and by Gerald Robinson, after "The Doctor," by Luke Fildes. This latter picture was one of the works of the year when shown at the Royal Academy. The scene is the interior of a hedge-cutter's cabin. A sick child is bedded on a couple of chairs. The father and mother in the background watch the doctor, who in turn watches the little patient whose crisis is at hand. A story of tremendous human pathos is told without a trace of melodramatic exaggeration. The fac-similes in color include a number of the most exquisite and, to put it in commonplace terms, deceptive finish, for they are so close to the originals that it is possible only for the originals to surpass them. Some reproductions from nudes by Dubufe are to be especially alluded to for their delicate perfection of color and modeling.

* * *

At the Schaus Galleries one may find a group of Dutch etchings after Dutch artists of a quite fascinating individuality and artistic originality. One, "Le Berger," introduces a new etcher, a young man of Rotterdam, J. M. Graadt v. Rogge by name. The original is a water color by Josef Israels. It represents a shepherd lad, under a stunted willow tree, watching his flock, which grazes in the middle ground. The freedom with which the etcher has imitated with his graver the broad washes of his original, at the same time preserving the tender effects of light and inflections of color, is scarcely short of the marvelous. Indeed, of its kind, I can recall nothing as fine as this plate among modern publications. Another delightful plate is by Carel L. Dake, after William Maris, and is called "Idyll." It is a little creek, with some ducks, and a farm building on the bank, but the most is made of the simplest material. Another plate by the same etcher is a "Sunset," after Mesdag, splendid in its treatment of sea and sky. Two companion plates by Dake, after Mauve, are "The Return of the Flock" and "Under the Pines." In one the shepherd is driving his fleecy charges over a sandy plain, while in the other he watches them on the edge of a grove of scraggy pine trees, stunted and warped by the winds. Both compositions are in the artist's familiar and most pleasing vein of devotion to simple phases of nature, and are translated by the etcher with close sympathy for his originals. A photogravure which is published by this house is from a water color by J. G. Vibert, which is their property. It is a scene from the "Malade Imaginaire," and is issued in a limited edition of 150 proofs, signed by the artist.

* * *

Two fine etched plates, of a double interest of origin and quality, are issued by M. Knoedler & Co. They are made by Henri Martin, after William T. Richards. Our veteran master of marine painting has been frequently engraved on steel and otherwise reproduced, but never in such completely satisfactory shape as here. His wonderful mastery of form, in the drawing of sky and sea, renders his pictures peculiarly adapted to the hand of a skilful reproducer, while his effects, although never made up of sensational contrasts, are invariably so brilliant in light, and correct in gradation of detail, as to furnish a firm foundation for rendition in monochrome. The plates are respectively entitled "The Summer Sea" and "The Storm," and the contrasts of weather are given with great effectiveness. In one a shining sea spreads under a smiling sky, with all the wavelets at play. In the other, storm-clouds swell in wrath along the horizon, while an angry surf breaks on a rocky shore. To the many who know and appreciate the paintings of the artist, these admirable plates will appeal for a warm welcome. The new etching after D. R. Knight's picture, "The Shepherd Boy's Friends," which Knoedler & Co. have issued under the title "Rural Gossip," was fully noticed in the last COLLECTOR.

* * *

The chief etching upon Mr. Klackner's list is also one of the most important plates he has ever issued. It is a fully characteristic and finished reproduction by James S. King of the picture by J. L. G. Ferris shown at the last Spring Academy, and entitled "Christmas Eve in Colonial Times." A young lady is descending from her sedan chair at the pillared portal of a city mansion, and a cavalier receives her with a courtly bow, while her host and hostess welcome her in the doorway. The bearers of her sedan and other figures enliven the snowy street, which may be a bit of old New York, or, perhaps, Philadelphia. The original picture attracted much attention by its picturesqueness of composition and truthfulness to the spirit of the time, and the reproduction is likely to extend its popularity. Another important plate is called "News from Versailles," and is etched by L. Ruet, after C. Delort. It shows some French emigrés on the afternoon promenade along the Lake of Geneva, to whom a messenger from France brings news of

events at home to console them in their exile. "Lead, Kindly Light" is an effective study of youthful feminine beauty at bust length, the sweet and serious face being replete with religious expressiveness. It has been forcibly mezzotinted by Gertrude Dale from the original picture by A. E. Emslie. Two companion figures, etched by Armand Mathey, after Toudauze, show respectively a coquettish lady of the court in the costume of the time of Louis XVI, enjoying her morning walk beside the fountain at Versailles, and another playing at amateur gardening in the miniature wilderness of the Little Trianon. Another plate by Mathey, after Eleanor E. Manley, is called "The Young Troubadour." Perched on the window ledge of an Elizabethan palace, a little patrician, richly attired, twangs the mandolin, while his childish sweetheart listens, standing at his feet. "The Engagement King" is the title of a photogravure after Francis Day, a colonial garden, in which one girl displays the magic circlet to her friend whom she is visiting. Two good artist-etchings are "Under the Moonbeams," by B. Lander, and "Wautuppa Pond," by W. C. Bauer, each a distinctive bit of American landscape; and there are some decorative reproductions in photogravure of bold and spirited charcoal drawings of female figures by N. Sarony.

* * *

There is always a wealth of novelties to be found at Mr. Keppel's at this season. One of the most interesting just now, both intrinsically and on account of the etcher, is the reproduction of Munkacz's portrait of Liszt made by Kippl Ronaé. The etcher is a young Hungarian painter of such marked originality and ability that an exhibition of his paintings at the Austrian Embassy in Paris recently created a decided sensation. He has made a rich and colorful plate of his great compatriot's painting, which represents Liszt in his latest years, seated at the piano, with one hand on his knee and the other fondling the keys. A fine historical plate is by Alassonière, after the Vanduyck in the Louvre collection, showing the little princess, Marie Henriette, daughter of Charles I, and her betrothed, the boy prince, William II of Orange. The fresh and unconventional beauty of the children in contrast with their pompous court dress, is simply delightful. An interesting unpublished plate by Rajon, after Chalmers, is called "An English Beauty;" and there is a magnificent large plate by Bracquemond, after his drawing from life now in the Luxembourg, showing Edmond de Goncourt, cigarette in hand, surrounded by the treasures of his study. This plate, while not exactly new, was issued in such limited form, and so rapidly taken up in France, where De Goncourt and Bracquemond are names to conjure by, that it is one of the greatest rarities in the American print market. An etching remarkable for its representation of the color and texture of bronze is Alfred Boilot's copy of the charming statuette by Barrias, showing the boy Mozart tuning his violin. "Letitia" is a quaint and beautiful copy, in the Bartalozzi style, by E. Stodart, of a graceful female half length by Cosway, and the latest painter-etchings of Norbert Goeneutte announce the advent of a new and potent figure in this field of the art. Apropos of painter-etchings Mr. Keppel issues, in an edition strictly limited to 100 copies, one which will delight the souls of all admirers of F. S. Church. It shows us one of his girls, who always remind one of Greek maidens with the Athenian severity discarded, seated, in light communion with an exceedingly serious-looking flamingo, whose gravity seems to rebuke the levity with which his mistress addresses him. The plate is executed on a soft ground, and has a superb softness and fluency of line. Each impression bears as a remark an original pencil sketch by the artist, which is a little picture in itself.

* * *

Turning from the Keppel Gallery to Wunderlich & Co.'s one encounters another array of novelties. Here are two magnificent mezzotints by Frank Short, after George Frederick Watts, one giving us a fragment of the "Orpheus," and the other the complete composition of "Diana and Endymion." Mr. Short in these plates justifies his title to writing so authoritatively on his art as he has, for they reveal him as a master executant and an artist in feeling. Another fine plate by the same process is a copy of Greuze's Bonaparte, as a Lieutenant of Artillery, by Frank Sternburger. The treatment of the background and the handling of the textures in this plate are of exceptional interest. No collector of Napoleoniana can afford to miss this sterling print. An etching of unusual spirit and brilliancy by Axel M. Haig has for subject the grand triple portal of Rennes Cathedral, as the hour of mass approaches. The façade of the church is shown up to the lower portion of the towers, with its wealth of sculptures sparkling like jewels in the morning sun. A long file of choristers are entering the church. A nun marshals a squad of charity children across the square. Stray worshippers appear in squads and single figures; but all with steps tending towards the same goal. In none of his plates has this master of architectural etching produced a more resplendent result, and one less encumbered by the architectural portion of his subject. A bit of English rural life that reminds one of George Morland, though it is permeated with a subtle refinement unknown to Morland, even at his best, is "The Ferry Inn," by R. W. Macbeth, and a simply and powerfully rendered architectural study upon an artistic plane is the entrance to the Doge's Palace at Venice, etched by David Law. A color print "Diana," after the manner of Bartalozzi, by Stodart, shows how the revival in the eighteenth century art which commenced with the mezzotint advances. But I shall have a special article upon the subject of color prints, past and present, in the next issue of THE COLLECTOR. A large photogravure, with an abundance of detail in the composition not common of late with the artist, is after "The Kiss," by L. Alma Tadema. The kiss is the salutation of a mother to her little girl, who is about to descend the steps of a garden terrace to where

the soft waves of the Mediterranean invite to the bath; an invitation to which a party of women have already responded, and are now splashing in the water. The composition is so unlike Tadema, as he has fallen into the fashion of showing himself, and yet so like him in the inimitable handling of its various parts, that it is quite a study, apart from its attractiveness as a sunny and cheerful glimpse at the brighter side of a past which exists today only in tradition and art.

* * *

Among a number of new photogravures shown at the Franz Hanfstaengl Gallery, in Twenty-third street, mention may be made of two subjects, after Conrad Kiesel, "Painting" and "Sculpture." Painting is typified by a woman of voluptuous beauty sumptuously attired, who, brush in hand, looks up from her work at the easel. Sculpture is incarnated by a younger beauty, of a severer and more classical type, as befits the nature of her art. "The Guardian Angel" is one of those pure, chaste female heads which Gabriel Max paints so successfully, enshrined in a halo, and treated in delicate conformance with the subject. "The Veil Dance," after F. M. Bredt, is an oriental interior with a dancer performing her seductive and provocative measure to an audience of grave voluptuaries. A Greek temple interior with figures, much in the Tadema style, is "The Consent," by G. Muzzoli, and "The Farewell," by Max Volkart, is a domestic interior, where sweethearts are parting while the ship waits that is to carry one of them to fortune or his doom. One of the most charming plates issued by this house is called "Old Strains." A young girl is seated at a spinet, softly touching the keys, while an old lady drowsily listens to the strains which carry her fading memory back into a happy past. The original of this unaffected and thoroughly pleasing composition is painted by Clara Valther.

A VIOLIN COLLECTION

MR. P. G. ANTON, of St. Louis, is said by *The Republic* of that city to be the possessor of a noteworthy collection of musical instruments. The collection is headed by two Stradivari violins, one of 1718 and the other of 1680. This latter was in its day the property of Lipinsky, who is now forgotten perhaps, but who set himself up as a rival to his contemporary Paganini. Other instruments in Mr. Anton's collection are a Guarnerius, a Nicholas Amati, from the Bunsen family of Hamburg, a Josepho Carlo of 1745, two violins and a cello of Widhalm, about 1730, a violin and cello by Francisco Albanesi of Verona, a cello by Stadlmann of Vienna, and a viol di gamba by Joachim Tielke.

The father of the St. Louis collector was J. D. Anton, director of the opera at Darmstadt, a musical writer of distinction whose work is preserved in several volumes, and a violin virtuoso who followed in the wake of Paganini. On the death of J. D. Anton his son inherited one of the most precious objects in his collection. It is a violin of Granzino make, and came from the cabinet of Ludwig of Bavaria—poet, musician and madman. This royal gift is preserved in the Anton family as an heirloom, and is at present in the keeping of Mrs. Lena Anton Roebblin of New York.

ELIOT'S INDIAN BIBLE

To the Editor of THE COLLECTOR.

SIR: In your last issue there is an article reprinted from the *Evening Sun* which contains an error of some little importance.

In writing of "Eliot's Indian Bible of 1661," the writer says: "It is in the dialect of the Mohegans, whose tongue was spoken by the Indians of New England. The last person who could speak or understand that language died more than a century ago."

That misstatement does an injustice to an accomplished scholar, who is also a well-known librarian and antiquarian of considerable reputation. I refer to Mr. J. Hammond Trumbull, of Hartford, Conn., who reads and understands the language in which the Bible of "Father Eliot" was printed. After all knowledge of that tongue had been lost, Mr. Trumbull revived it, and is now its only living master.

In 1661 Eliot's translation of the New Testament only was published; in 1663 was issued the Old, and in 1685 a complete edition of his translation of both the Old and New Testament appeared.

RUSH C. HAWKINS.

NEW YORK, September 22, 1892.

The finest collection of fans in Europe is possessed by the Baroness James Rothschild; other fine collections are possessed by the Duchesse d'Aumale, ex-Queen Isabella of Spain, the Empress of Russia, and formerly by the ex-Empress Eugenie.

* * *

A new stamp is to be issued in Great Britain of the value of fourpence halfpenny—nine cents—to be available for all postal, telegraph, and revenue purposes. It will be the first stamp issued of this value, and its issuance is called for by the new features of telegraph and parcel-post business.